



*The
Esprit
Orchestra*

*Alex Pauk,
Music Director
and Conductor*

1987-88 Superseries

*Jane Mallett Theatre
St. Lawrence Centre, Toronto.*



Friday, October 23, 8:00 pm

Dream Rainbow Dream Thunder (1986) *R. Murray Schafer (Canada)*

The Chairman Dances (1985) (Foxtrot for Orchestra) *John Adams (U.S.A.)*

Toward the Sea II (1981) *Toru Takemitsu (Japan)*

Echo Spirit Isle (1983) *Alex Pauk (Canada)*

Friday, December 4, 8:00 pm

Cortège (1979) *R. Murray Schafer (Canada)*

Concerto for Cello and Orchestra (1966) *Györgi Ligeti (Germany)*

Lettre de Roxana à Décébal Hormuz (1987) *Michel Longtin (Canada)*

Scherzo (1987) *Bruce Mather (Canada)*

Sunday, January 31, 8:00 pm

SUPERSTRINGS

Purple Haze (1967) *Jimi Hendrix (U.S.A.)* Arr. (1987) by *Steve Riffkin (U.S.A.)*

O Magnum Mysterium: In Memoriam Glenn Gould (1982) *Alexina Louie (Canada)*

For the Whales (1982) *Iannis Xenakis (France)*

From the Eye of the Wind (1987) *Norman Symonds (Canada)*

Tabuh - Tabuhan (1936) *Colin McPhee (Can./U.S.A.)*

Wednesday, February 17, 8:00 pm

THE OLYMPIC CONCERT

Alex Pauk (Canada) John Rea (Canada)

John Burke (Canada) Walter Boudreau (Canada)

Allan Bell (Canada)

Saturday, March 19, 8:00 pm

A 75TH BIRTHDAY PARTY FOR JOHN WEINZWEIG

Divertimento No. 3 for Bassoon and String Orchestra (1960) *John Weinzwieg (Canada)*

SPARKSKRAPPS (1988) *Istvan Anhalt (Canada)*

Zipangu (1980) *Claude Vivier (Canada)*

Divertimento No. 8 for Tuba and Orchestra (1980) *John Weinzwieg (Canada)*



Alex Pauk
Conductor

A 75th BIRTHDAY PARTY FOR JOHN WEINZWEIG

Presented in association with CBC's "TWO NEW HOURS"

***DIVERTIMENTO No. 3 FOR BASSOON
AND STRING ORCHESTRA (1960)***

Gerald Robinson, bassoon

John Weinzweig

****SPARKSKRAPS (1988)***

World Premiere

Istvan Anhalt

- Intermission -

ZIPANGU (1980)

Claude Vivier

***DIVERTIMENTO No. 8 FOR TUBA
AND ORCHESTRA (1980)***

Scott Irvine, tuba

John Weinzweig

*Commissioned by The Esprit Orchestra with funding from
The Canada Council.

This concert can be heard on CBC-FM, TWO NEW HOURS,
94.1 on the FM dial on April 10, 1988 at 9:00 PM.

PROGRAM NOTES

Divertimento No. 3 for Bassoon and String Orchestra

John Weinzweig

1. Moderate Swing
2. Slow Swing
3. Fast Swing

For the bassoon divertimento, the third in his continuing series, the composer chose to take the bassoon out of its customary sound world and assign it a role usually reserved for the saxophone in which the rhythmic fluidity is the essence of swing and the atmosphere ranges from cool to compelling. Since its first performance in 1961, it has been recognized as a major contribution to the bassoon repertoire.

Sparkskraps

Istvan Anhalt

The title suggests that "sparks" and "skraps" could be seen as being mirror images of each other.

"Sparks" is meant here in the sense of the "divine spark" that is believed to exist in the very nature of the human personality. This is understood as a minute sharing in the boundless "light" of the creator of all. "Skraps" (spelled here with a "k" in the old Norse manner), on the other hand, refers to man-made and once credible artifices (ideas, abstractions, words, symbols and the like) that have crumbled, proving to be inadequate, futile or false in their claim to explain, to encapsulate, or to define that divine "essence", or, for that matter, the essence of being human. according to some, the "scrap-heap" of history is a witness to such failed devices.

From another angle, "sparks" may be seen as standing for the life-force in the human personality, for the "good", while "skraps" may be understood as referring to the destructive instinct in the mind, that is the "evil".

Despite allusions to these notions (all of which are many hundreds of years old) the piece does not aim at telling a story. Its numerous shifts of mood and musical substance may be understood as merely suggesting that a sense of unity might be possible within the confines of a single entity despite, or perhaps even because of, contrasting and seemingly mutually antagonistic elements within.

Commissioned by New Music Concerts, **Zipangu** was written in 1980 and first performed in Toronto under the direction of Robert Aiken. The piece is written for two groups of strings: on the one hand, six violins and on the other, one violin, three violas, two cellos and one double bass.

Claude Vivier writes: "**Zipangu** was the name given to Japan during the time of Marco Polo. Building around the melody, I explore different aspects of "colour" in this piece. I have tried to veil my harmonic structures by using different bow techniques. A colourful sound is obtained by applying exaggerated bow pressure on the strings as opposed to pure harmonics when returning to normal technique. In this way melody becomes "colour" (chords), grows lighter and slowly returns as though purified and solitary".

The melody the composer is speaking of is always present in this work. It is clearly expressed both at the beginning and the end of the work, but undergoes all sorts of transformations throughout the rest of the piece. In one of the most beautiful passages we hear a solo violin playing a very fanciful air against a texture made up entirely of harmonics and in which we recognize the basic harmony and its harmonization. It is a work which towards its end achieves a deeply moving lyricism in a grave and somber passage.

Divertimento No. 8 for Tuba and Orchestra

John Weinzwieg

1. Tuba solos in a sequence of rhythm dialogues with 3 percussion players that fuse their rhythmic identities into a concerted finale.
2. A slow movement in the mood of blues.
3. Brief preludes of subdued, muted string tone-clusters create a setting for three interactions between the animated bird-song motives of the piccolo and tuba. (1) piccolo solo, (2) antiphonal dialogue, (3) argument.
4. A fast movement that takes the tuba into the engaging rhythm of rag-time, then dissolves into its traditional role in the marching band.

Divertimento No. 8 for Tuba and Orchestra fulfills the composer's youthful experience with the tuba (he played the sousaphone in the school orchestra). After the extended single movement plan of *Divertimenti* No. 6 and 7, he cast No. 8 in four movements while still maintaining the spirit of the animation and subtle wit. It was commissioned for the 21st anniversary of the Canadian Music Centre through a grant from the Toronto Arts Council in 1980 and was premiered by Victor Feldbrill and the University of Toronto Orchestra.

SOLOISTS

Gerald Robinson, Bassoon

A native of Barrie, Ontario Jerry Robinson is a graduate of the Juilliard School of Music in New York City. While there he studied with Harold Goltzer of the New York Philharmonic. Mr. Robinson joined the York Winds as bassoonist in 1978. Since then the wind quintet has toured extensively throughout Europe, North America and the Middle East. He has been a member of several orchestras including the American Wind Symphony and was principal with the Canadian Opera Company and the National Ballet of Canada before joining the York Winds.

Scott Irvine, Tuba

Mr. Irvine is currently with the Canadian Opera Company Orchestra and is involved with the studio music scene. He is the musical voice of the elephant in the Sharon, Lois and Bram Elephant Show. Highly committed to new music, Scott has recently commissioned tuba works from Gary Kulesha and Oskar Morawetz.

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CONDUCTOR

Alex Pauk (b. 1945, Toronto, Ontario)

Widely known as a composer, Alex Pauk received his formal training primarily as a conductor. Following studies at the University of Toronto's Faculty of Music, he moved to Tokyo where he continued conducting studies at The Toho Gakuen School of Music.

As a composer, Pauk has received numerous awards and commissions and has had his music performed and broadcast in Europe, the United States, the Soviet Union, Latin America and Canada. As a conductor, Pauk has worked extensively with the National Youth Orchestra of Canada and has conducted the National Arts Centre Orchestra and the Winnipeg Symphony.

His creative output includes chamber music, electronic music and orchestral music. Current projects include a large piece for the Orchestre symphonique du Quebec, a chamber work for the Vancouver New Music Society and quintet for the York Winds. Besides composing for the concert hall, Pauk has written a large number of film scores as well as music for the theatre.

In 1983, Pauk became the founding conductor and music director of The Esprit Orchestra.

COMPOSERS

John Weinzweig (b. 1913, Toronto, Ontario)

The composer recalls: "Between the ages of 14 and 19 I studied the piano, mandolin, sousaphone, double bass and tenor saxophone (and harmony). I played and conducted school orchestras, dance bands, weddings, lodge meetings and on electioneering trucks for a range of fees between two dollars and a promise. I played Pirates of Penzance, Poet and Peasant, Blue Danube, St. Louis Blues, Liszt's Hungarian Rhapsodies, Chopin waltzes and Tiger Rag. At age 19 I got serious and decided to become a composer."

A pioneer of contemporary Canadian music, Weinzweig, through his teaching, has contributed more than anyone else to the introduction, in Canada, of 20th century techniques, notably serial writing, of which he was the first protagonist. By his active role within various organizations dedicated to the recognition of the Canadian composer, he has helped enormously to establish a professional status for the creative musician. In 1951, he was a founder of the Canadian League of Composers and became its first president.

His career as a composer began in the late /30's. By 1941 he was composing incidental music for CBC radio dramas, as well as soundtracks for National Film Board documentaries. However, this activity was interrupted by service in the RCAF (1943-45). In 1948 his Divertimento No. 1 for Flute and Strings won the highest award in the chamber music category (silver medal) at the London Olympiad. His teaching career extended from 1939 until his retirement from the University of Toronto in 1978 as Professor Emeritus.

As a teacher, he fostered and encouraged individuality in his students while challenging them with the need for high standards of self-criticism. Their stylistic diversity is exemplified in the music of Somers, Freeman, Adaskin, Schafer, Beecroft, Jaeger, and Nimmons. Weinzweig's extensive repertoire is marked by clear, lean textures, lucid form and rhythmic drive. His works have been widely performed in Canada and abroad by The Canadian Brass, Orford Quartet, Yehudi Menuhin, Seiji Ozawa and Zubin Mehta. In 1974 he received the Order of Canada and in 1981 the Molson Prize of the Canada Council.

Istvan Anhalt (b. 1919, Budapest, Hungary)

Istvan Anhalt retired from Queen's University in 1984 after many years of teaching that began at McGill University in 1949. For the past four years his professional activities included the following: the completion of the opera Winthrop (1984), premiered in 1986; the publication of the book Alternative Voices-Essays on Contemporary Vocal and Choral Composition (1984); the composition of the duo-drama Thisness (1985), premiered in 1986; the composition of Simulacrum for orchestra in 1987 and premiered in the same year; and, finally, the completion of Sparkskraps early in 1988.

He continues to live in Kingston with his wife, Beate, with frequent visits to Toronto for professional and family reasons.

Claude Vivier (b. 1948, Montreal, Quebec)

Claude Vivier studied composition with Gilles Tremblay and piano with Irving Heller at the Conservatory in Montreal. He subsequently went to Europe to study composition with Karlheinz Stockhausen and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. He obtained several grants from the Canada Council and was named "Composer of the Year" by the Canadian Music Council in 1981.

The two years of study with Stockhausen revealed a musical personality with a strong predilection for monody and for writing for the voice (solo and choral), but it also began to show the importance Vivier was to place on texts and unveiled a style of writing that was to stray progressively farther from the usual contemporary music trends to become more and more personal and transparent. In 1977 Claude Vivier undertook a long journey to Asia and the Middle East. This trip had a significant influence on his writing. The great variety of musical influences he received had the effect, paradoxically, of purifying his own musical expression. Melody gradually occupies a foremost position in his works and his concept of music as being an integral part of daily life is confirmed.

Following a few years of teaching in Montreal, Vivier devoted his time entirely to composition. He was writing a piece prophetically titled Do you believe in the immortality of the soul, when he died in Paris the 7th of March 1983. He left some forty works characterized by one of the most personal and expressive styles in the evolution of Canadian music.

JOHN WEINZWEIG SCHOLARSHIP

To commemorate John's 75th birthday an annual scholarship is being established at the Faculty of Music, University of Toronto to be awarded to any graduate student, with a composition major, at any level, within the graduate school.

Please make donations payable to "University of Toronto" and forward to Daniel Weinzwieg, 10 Olive Ave., Toronto, Ontario, M6G 1T8.

A tax receipt will be issued.

(This notice is inserted courtesy of The Esprit Orchestra)

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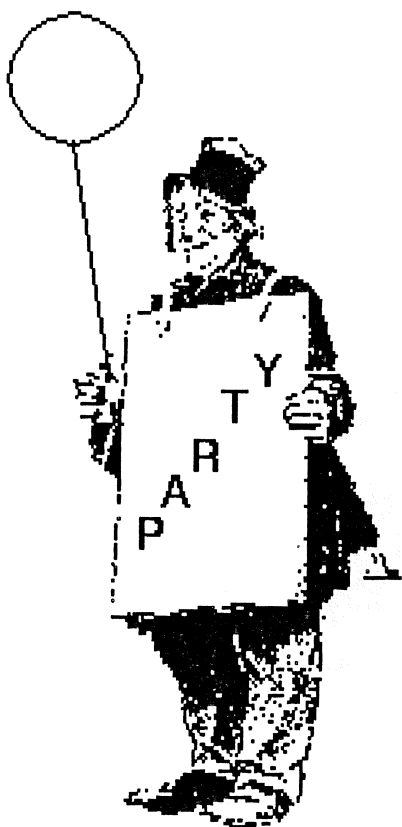
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Please come to the lobby after the performance for
JOHN WEINZWEIG'S BIRTHDAY PARTY.

Cake Master Limited has generously donated
John's birthday cake and the coffee is courtesy of
Gevalia Kaffee.

THE ESPRIT ORCHESTRA

March 19, 1988

FLUTE:	Douglas Stewart Christine Little	VIOLIN I:	Fujiko Imajishi, Concertmistress Carol Fujino Dominique Laplante Stephen Sitarski Marie-Paule Parcels Michael Sproule
OBOE:	Cynthia Steljes Clare Scholtz		
CLARINET:	Gwilym Williams Greg James	VIOLIN II:	Marie Berard Diane Tait Ron Mah Paul Zevenhuizen Fiona Carnie Janie Kim
BASSOON:	Jerry Robinson Paul Buttemer		
HORN:	Joan Watson Robert McCosh	VIOLA:	Douglas Perry Valerie Kuinka Mary Carol Nugent Sylvia Lange
TRUMPET:	James Spragg Ray Tizzard		
TROMBONE:	Robert Ferguson David Archer	'CELLO:	Henry van der Sloot Paul Widner Janet Kuchak Elaine Thompson
TUBA:	Scott Irvine	BASS:	Roberto Occhipinti Robert Speer Paul Langley
HARP:	Dorothy White		
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PERCUSSION:	Russell Hartenberger Robin Engelman Beverley Johnston John Brownell		



Alex Pauk
Conductor

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Administrative Co-ordinator: Trixie Lederer

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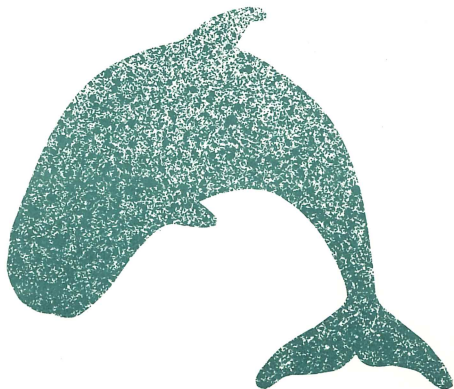
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